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# HAIL, CERES, HAIL!

CANTATA

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Chorus of Mixed Voices

*With piano or orchestra accompaniment*

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John H. Densmore

THE BOSTON MUSIC CO., BOSTON, MASS.



# HAIL, CERES, HAIL!

CANTATA

*for*

Soprano and Alto Soli, and Chorus of  
Mixed Voices

Poem by

MRS. CYRUS E. DALLIN

Music by

JOHN H. DENSMORE

Price, net .60

**The Boston Music Company.**

**Boston, Mass.**

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# Hail, Ceres, Hail!

For Solo-Soprano, Solo-Alto and Chorus of Mixed Voices

Mrs. CYRUS E. DALLIN

JOHN H. DENSMORE

Largo maestoso (♩ = 88)

Piano

*f cresc.*

*f cresc.*

*dim.*

*col Pedale*

Musie  
8 N 19 Fischer 45

The musical score is written for piano and voice. It begins with a piano introduction in C major, 4/4 time, marked 'Largo maestoso' with a tempo of 88 beats per minute. The piano part features a series of chords and a descending bass line, with a 'col Pedale' instruction. The vocal parts enter with a melody of eighth and sixteenth notes. The score includes various dynamic markings such as *f cresc.*, *dim.*, *mf*, and *f*. There are also performance instructions like 'A' (Alto) and 'S' (Solo). The piece concludes with a final chord and a 'cresc.' marking.

Piano introduction in E major, 3/4 time. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. Dynamics include *ff*, *f*, and *mf*.

Piano introduction continues. The right hand features triplets and slurs, while the left hand continues with a steady bass line. Dynamics include *f* and *mf*.

Piano introduction continues. The right hand features triplets and slurs, while the left hand continues with a steady bass line. Dynamics include *f* and *ff*.

## CHORUS

Largo maestoso (♩=88)

Vocal entry of the chorus. Four staves show the vocal parts. The lyrics are "Hail, Ce - res, hail!" and "Earth Moth - er,". Dynamics include *f* and *mf*.

*a tempo*

Piano accompaniment for the chorus. The right hand plays chords and single notes, while the left hand plays a simple bass line. Dynamics include *f* and *mf*.

hail! Boun- te- ous giv - er of gold - en grain,

hail! Boun- te- ous giv - er of gold - en grain,

hail! Boun- te- ous giv - er of gold - en grain,

hail! Boun- te- ous giv - er of gold - en grain,

God - dess of field and\_ fer - tile vale, *mf* Moth - er of love - ly

God - dess of field and\_ fer - tile vale, *mf* Moth - er of love - ly

God - dess of field and\_ fer - tile vale, *mf* Moth - er of love - ly

God - dess of field and\_ fer - tile vale, *mf* Moth - er of love - ly

*f* *rit.*  
 Pros - er - pine, Hail, Ce - res, hail!  
*f* *rit.*  
 Pros - er - pine, Hail, Ce - res, hail!  
*f* *rit.*  
 Pros - er - pine, Hail, Ce - res, hail!  
*f* *rit.*  
 Pros - er - pine, — Hail, Ce - res, hail!

*ff* *a tempo*  
 Hail, all hail!  
*ff* *a tempo*  
 Hail, all hail!  
*ff* *a tempo*  
 Hail, all hail!  
*ff* *a tempo*  
 Hail, all hail!

*ff* *mf*

*rall.* Alto Solo (CERES) *mf*

The

*a tempo*

fal - low fields my\_ com-ing wait, The clods un-quick - en'd lie, I

*a tempo*

*rit.*

hear im-pris-on'd root - lets call, I hear them call!

*8. rit.*

## CHORUS

*f a tempo*

Come, moth-er Ce - res, ere 'tis too - late! All

Come, moth-er Ce - res, ere 'tis too late! All

Come, moth-er Ce - res, ere 'tis too - late! All

Come, moth-er Ce - res, ere 'tis too late! All

*a tempo*

na - ture now is held in thrall, From out our bond - age

na - ture now is held in thrall, From out our bond - age

na - ture now is held in thrall, From out our bond - age

na - ture now is held in thrall, From out our bond - age

*mf*

na - ture now is held in thrall, From out our bond - age

na - ture now is held in thrall, From out our bond - age

na - ture now is held in thrall, From out our bond - age

na - ture now is held in thrall, From out our bond - age

*mf*

na - ture now is held in thrall, From out our bond - age

na - ture now is held in thrall, From out our bond - age

na - ture now is held in thrall, From out our bond - age

na - ture now is held in thrall, From out our bond - age

set us free! O let each mead-ow,

set us free! O let each mead-ow,

set us free! O let each mead-ow,

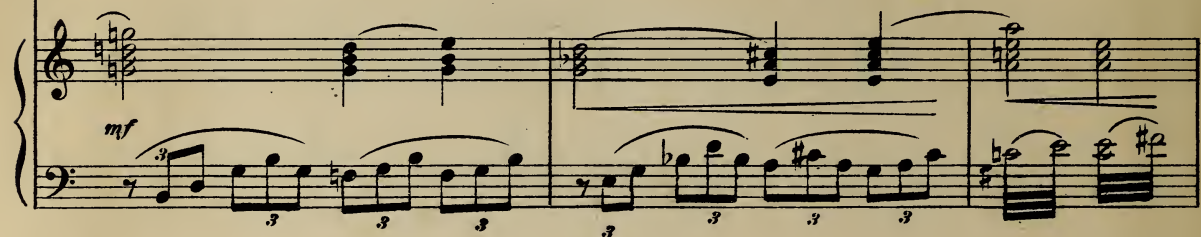
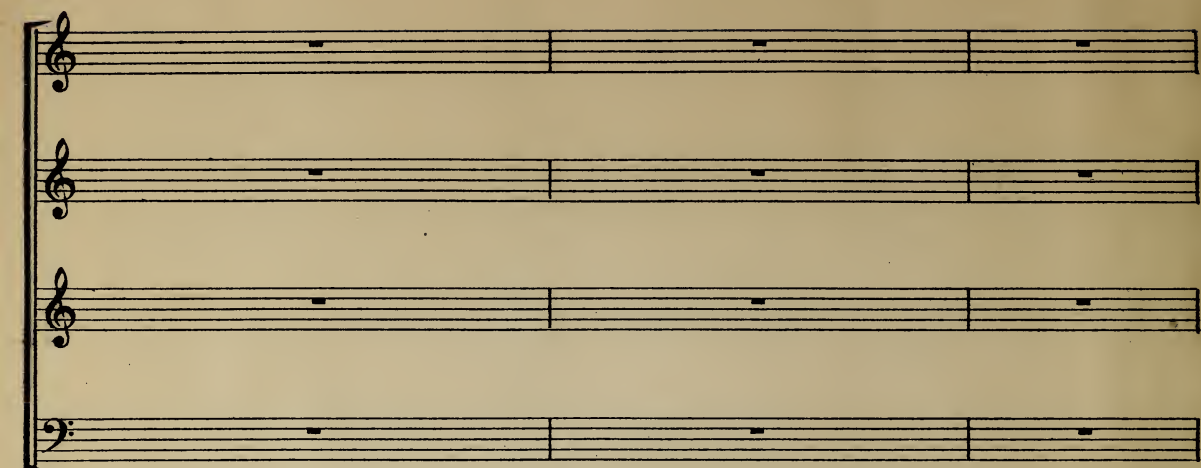
set us free! O let each mead-ow,

vale and field with fra-grant in-cense hon-or thee.

vale and field with fra-grant in-cense hon-or thee.

vale and field with fra-grant in-cense hon-or thee.

vale and field with fra-grant in-cense hon-or thee.



And plen - te - ous har - vest yield! *rall.*

And plen - te - ous har - vest yield! *rall.*

And plen - te - ous har - vest yield! *rall.*

And plen - te - ous har - vest yield! *rall.*



*dim.* *3* *3*

**Grandioso**  
*a tempo*

*sfz* *fff* *sfzz* *p subito*

(CERES)  
Alto Solo *p dolce*

O hark I hear a wist-ful cry From

*p dolce*

CHORUS  
Soprano

Earth Moth-er, come, for

wait-ing bar-ley, — wheat and rye. Earth Moth-er, come, for

*p* Alto

thee we wait! — For

thee we wait! — For

*mf*

thee we wait! \_\_\_\_\_

thee we wait! \_\_\_\_\_

The first system of the musical score. It consists of two vocal staves at the top and a piano accompaniment at the bottom. The vocal staves have the lyrics "thee we wait!" followed by a long horizontal line. The piano accompaniment features a complex texture with triplets and sixteenth notes in both the right and left hands.

*(rit.)* Soprano Solo (PROSERPINE) *mf* Andante cantabile

Go on thy way, oh

Tempo

*mf*

*col Pedale*

The second system of the musical score. It begins with a Soprano Solo part marked "Andante cantabile" and "mf". The lyrics "Go on thy way, oh" are written below the vocal staff. The piano accompaniment includes a "Tempo" marking and a "col Pedale" instruction. The piano part features a series of sixteenth-note runs in the right hand and chords in the left hand.

moth - er dear! \_\_\_\_\_ Thy might - y du - ty to ful -

The third system of the musical score. It continues the Soprano Solo part with the lyrics "moth - er dear!" followed by a horizontal line, and "Thy might - y du - ty to ful -". The piano accompaniment continues with similar textures to the previous systems, including sixteenth-note runs and chords.

fil. \_\_\_\_\_ But, oh, how lone - ly,

and \_\_\_\_\_ how drear \_\_\_\_\_ The hours will be ere \_\_\_\_\_

*cresc. poco a poco*  
 thou \_\_\_\_\_ re-turn, how lone ly and \_\_\_\_\_ how

*cresc. poco a poco*

*f allargando*

dear the hours, the hours, ere thou, — ere

*allargando*

*l.h.*

*f*

*Vcllo*

*Vcllo*

*Lo stesso tempo ed animando sempre*

thou — re turn. —

*p*

*delicato e grazioso*

*Vcllo*

Soprano *mf*Oh,  
Alto *mf*

Oh,

let her bid the Nai-ads come from sed-gy bank and

cove, And let her bid the Dry-ads come from leaf-y bow'r and

grove, They know her voice, And they re - joice To sport with her the  
grove, They know her voice, And they re - joice To sport with her the

*animando sempre*  
*f*  
live - long - day, To sport the  
live - long - day, To sport the  
*animando sempre*

live - long - day.  
live - long - day.  
live - long - day.

## Ritenuito

*rall.*

*ff*

*f*

*Tempo*

*p calmo*

Alto Solo <sup>(CERES)</sup>

The drear - y hours to speed a - way

*p*

Call Dry-ads from their wood-land dreams, And

*poco rall.*

maid - ens from the lakes and streams.

*poco rall.**a tempo**agitato**sfz**sfz**sfz* (Horns)  
(Trumpets stopped)**Meno***molto espressivo**(rall.) mf*

But daugh - ter, hark! My warn - ing

**Tempo***rall.**sfz**p misterioso*

*cresc.*

mark, Of lone - ly meads you must be - ware! Tho'

*cresc.*

*poco a poco*

li - lies pure hold out their lure, — O let them not thy

*poco a poco*

*f*

*rall.* *mf* *p* *a tempo*

foot - steps snare.

*rall.* *a tempo*

*mf* *p* (Timpani)

(*rall.*) *p* *mf*

Fare - well! Fare -

*rall.*

Largamente (♩ = 108)

well, \_\_\_\_\_ Fare - well, my child, my \_\_\_\_\_

*mf*

*p*

*col Pedale*

sweet \_\_\_\_\_ de - light, I go up - on my

*p*

des - tin'd way, Fare - well, fare -

well, my \_\_\_\_\_ sweet \_\_\_\_\_ de - light, I go up

*p*

on my des tin'd way, To

The first system of the musical score. The vocal line is in D major (two sharps) and 4/4 time. The lyrics are "on my des tin'd way, To". The piano accompaniment features a complex, flowing melody in the right hand and a simpler bass line in the left hand.

*animando sempre*  
wake the fields to

*animando sempre*  
*mf*

The second system of the musical score. The vocal line continues with the lyrics "wake the fields to". The piano accompaniment is marked *animando sempre* and *mf*. The right hand features a rapid, repetitive eighth-note pattern, while the left hand has a more melodic line.

life and light, To

The third system of the musical score. The vocal line continues with the lyrics "life and light, To". The piano accompaniment maintains the rapid eighth-note pattern in the right hand and a melodic line in the left hand.

wake the fields To

The fourth system of the musical score. The vocal line continues with the lyrics "wake the fields To". The piano accompaniment maintains the rapid eighth-note pattern in the right hand and a melodic line in the left hand.

## Soprano Solo (PROSERPINE)

## Alto Solo (CERES)

life and light.

Chorus  
Soprano*a tempo*

3

Alto

*a tempo*

3

Fare -

Tenor

*a tempo*

3

Fare -

Bass

*a tempo*

3

Fare -

Fare -

Fare - well,

fare - well!

well,

fare - well,

fare

well,

fare-well.

She

well,

fare - well,

fare

well,

fare-well.

She

well,

fare - well,

fare

well,

fare-well.

She

well,

fare - well,

fare

well,

fare-well.

She

Moth - er dear, Fare - well, Fare

goes up - on her des - tin'd

goes up - on her des - tin'd

goes up - on her des - tin'd

goes up - on her des - tin'd

well!

Sweet, Fare well!

way. Fare

way. Fare

way. Fare

way. Fare

Fare - - - well, fare -

well, Fare - well, Fare -

well, Fare - well, Fare -

well, Fare - well, Fare -

well, Fare - well, Fare -

*col Pedale*

well

well Fare well! She

well Fare well! She

well Fare well! She

well Fare well! She

*col Pedale*

goes up - on her

goes up - on her

goes up - on her

goes up - on her

des - tin'd way, To

des - tin'd way, To

des - tin'd way, To

des - tin'd way, To

*animando e cresc.*

To wake the fields

Fare - well,

*animando e cresc.*

wake the fields to

*animando e cresc.*

wake the fields to

*animando e cresc.*

wake the fields to

*animando e cresc.*

wake the fields to

*animando**cresc.*

to life and light,

Fare - well,

life and light, to

life and light, to

life and light, to

life and light, to

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*p* morendo

well. Fare - well, *mf* morendo fare -

well. Fare - well,

*p* morendo

well. Fare - well, fare -

*p* morendo

well. Fare - well, fare -

*p* morendo

well. Fare - well, fare -

*p* morendo

well. Fare - well, fare -

*f* *mf* *p* morendo

*Red.*

well, fare - well. *p*

fare - well, fare - well.

well, fare - well.

well, fare - well.

well, fare - well.

well, fare - well.

well, fare - well.

*Red.*

*Red.*

*Red.*





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Text Abbreviations: *e*-English, *f*-French, *g*-German, *l*-Latin

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